



MAXIM ELIAS

*Four Pieces of Oak*

**Sculptors** of  
Maryland Washington Virginia

MARCH 27 to APRIL 25, 1948

**The Corcoran Gallery of Art**



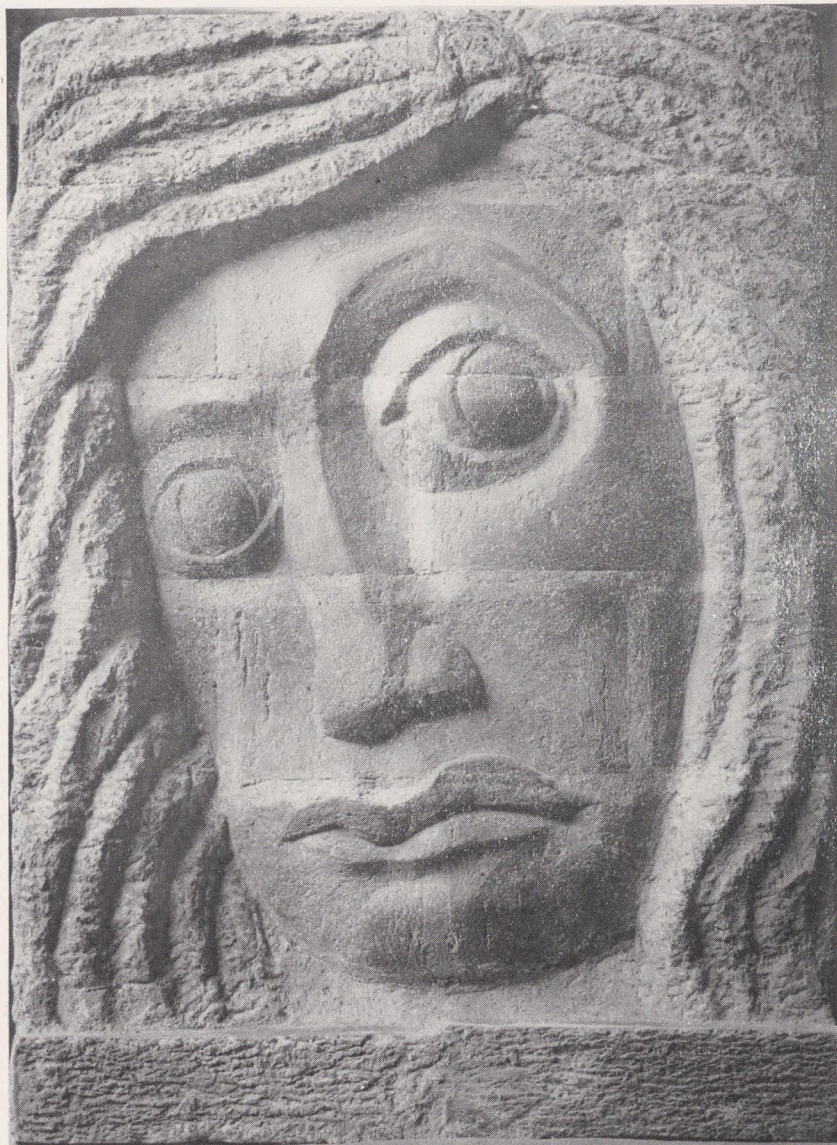
**T**HE Corcoran Gallery of Art takes great pleasure in presenting the Sculptors of Maryland, Washington and Virginia in the first Washington showing of their work as a group. Behind this exhibition lies a strong desire on the part of sculptors in this region to develop public interest in sculpture as a major art form, and withal to provide a stimulus for the production of good sculpture.

This effort toward establishing a high standard for sculpture locally led to their most happy choice of Alfred H. Barr, Jr. as sole juror. They, and we, are much indebted to Mr. Barr for his generous response to the tasks requested of him. It is because of his perceptive judgment and sensitive taste that this exhibition possesses the character of excellence and variety which we see.

Most of the sculptors exhibiting are young, and all are enthusiastic. Their love of sculpture as a medium of artistic expression, with their determination to create good work, is followed, quite rightly we think, by a desire to exhibit. It is hoped that this very creditable showing will lead to a worthy fulfillment of all their aims.

HERMANN WARNER WILLIAMS, JR.  
*Director,*  
*The Corcoran Gallery of Art*





LILLI GETTINGER

*Self Portrait*



# Jury of Selection and Awards

ALFRED H. BARR, JR.  
*Director of the Museum Collections*  
The Museum of Modern Art

## Winners of Awards and Honorable Mention

For the best sculpture in the Exhibition

FIRST PRIZE	THE EVENING STAR PRIZE OF \$100. MAXIM ELIAS	<i>Four Pieces of Oak</i>
SECOND PRIZE	THE JANDEL PRIZE OF \$100. RUSSELL HOUSTON	<i>Cycle</i>
THIRD PRIZE	THE MUTH PRIZE OF \$25. LILLI GETTINGER	<i>Self Portrait</i>
HONORABLE MENTION	GRACE TURNBULL JOSEF PERE HERZBRUNN RICHARD BRUMFIELD	<i>Sleeping Calf</i> <i>War Motif No. 1</i> <i>Abstraction</i>

"This is what the sculptor must do. He must strive continually to think of, and use, form in its full spatial completeness. He gets the solid shape, as it were, inside his head—he thinks of it, whatever its size, as if he were holding it completely enclosed in the hollow of his hand. He mentally visualizes a complex form *from all around itself*; he knows while he looks at one side what the other side is like; he identifies himself with its centre of gravity, its mass, its weight; he realizes its volume, as the space that the shape displaces in the air."

HENRY MOORE, *Henry Moore, Sculpture and Drawings*, (New York, Curt Valentin, 1944), p. xi.

# Catalogue

BRUMFIELD, RICHARD

- |    |             |                |       |
|----|-------------|----------------|-------|
| 1. | ABSTRACTION | <i>Plaster</i> | § 100 |
|----|-------------|----------------|-------|

BUSH, EDWARD

- |    |           |                    |     |
|----|-----------|--------------------|-----|
| 2. | FRAGRANCE | <i>Lithium Ore</i> | 300 |
| 3. | APUS      | <i>Brownstone</i>  | 250 |

CARTER, DEAN

- |    |        |                |  |
|----|--------|----------------|--|
| 4. | STATUE | <i>Plaster</i> |  |
|----|--------|----------------|--|

DECKER, ALICE

- |    |                   |               |     |
|----|-------------------|---------------|-----|
| 5. | WHOM SHALL I FEAR | <i>Cherry</i> | 500 |
| 6. | NANNY             | <i>Walnut</i> | 300 |

ELIAS, MAXIM

- |    |                    |            |     |
|----|--------------------|------------|-----|
| 7. | FOUR PIECES OF OAK | <i>Oak</i> | 250 |
|----|--------------------|------------|-----|

GETTINGER, LILLI

- |    |               |               |     |
|----|---------------|---------------|-----|
| 8. | SELF PORTRAIT | <i>Bricks</i> | 250 |
|----|---------------|---------------|-----|

GROVE, JEAN DONNER

- |    |                  |                  |     |
|----|------------------|------------------|-----|
| 9. | MOTHER AND CHILD | <i>Limestone</i> | 400 |
|----|------------------|------------------|-----|

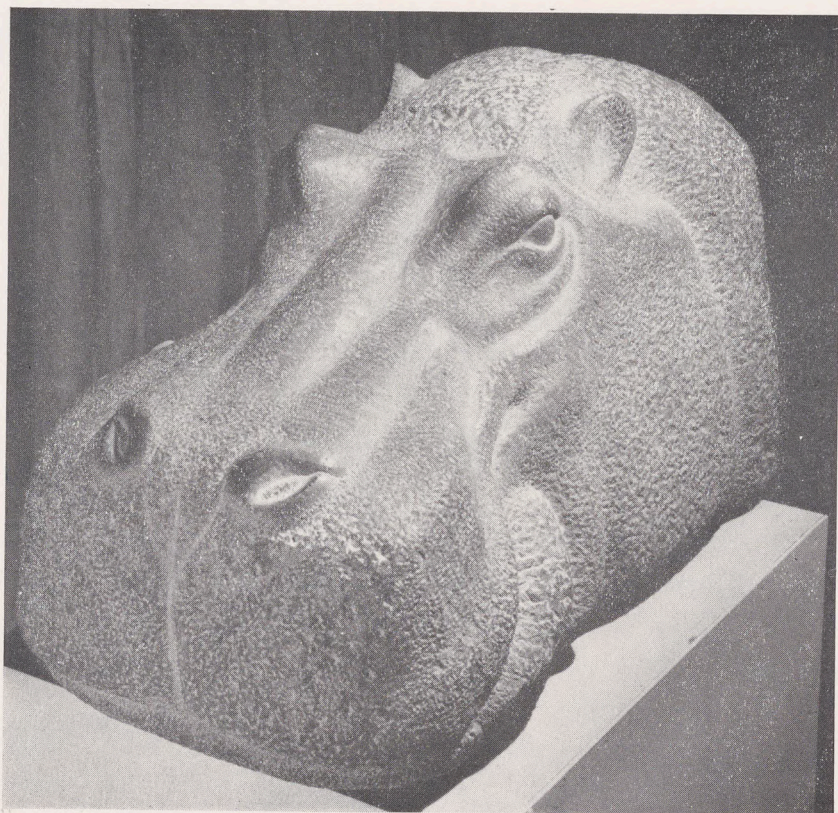
HERZBRUNN, JOSEF PERE

- |     |                 |                      |     |
|-----|-----------------|----------------------|-----|
| 10. | WAR MOTIF NO. 1 | <i>Vein Quartz</i>   | 400 |
| 11. | THAIS           | <i>Field Granite</i> | 250 |

HOUSTON, RUSSELL

- |     |           |                |        |
|-----|-----------|----------------|--------|
| 12. | CYCLE     | <i>Walnut</i>  | 1000   |
| 13. | SUSPICION | <i>Dogwood</i> | N.F.S. |





GRACE H. TURNBULL

*Hippopotamus Head*

HIGGS, FLORENCE BESSOM

- |     |              |                |     |
|-----|--------------|----------------|-----|
| 14. | BOY AND PONY | <i>Plaster</i> | 100 |
|-----|--------------|----------------|-----|

HUTZLER, ELSA

- |     |         |             |     |
|-----|---------|-------------|-----|
| 15. | NEMESIS | <i>Teak</i> | 300 |
|-----|---------|-------------|-----|

KRAMER, REUBEN

- |     |                |               |     |
|-----|----------------|---------------|-----|
| 16. | DANCER         | <i>Bronze</i> | 425 |
| 17. | RECLINING GIRL | <i>Bronze</i> | 235 |

LAUCK, ANTHONY		
18.	SAINT JOHN BESIDE THE CROSS	Black Walnut 450
LICHTMAN, SHIRLEY		
19.	EXODUS 1947 (Oi-vei!)	Limestone 250
20.	DRIFTWOOD TORSO	Walnut 150
LOVE, JANE		
21.	TIGER	Plaster Price depending on cost of casting
METZLER, KARL		
22.	ABSTRACTION	Rosewood 250
23.	TORSO	Sabicu 1000
24.	QUAKER	Redwood 300
SATER, KATHERINE		
25.	PIGEONS	Limestone 100
26.	FISH	Pink Granite 150
SILBERMAN, SARAH		
27.	WATUSI DRUMMER	Cedar 750
TURNBULL, GRACE H.		
28.	ELEPHANT HEAD	Black Belgian Marble 700
29.	HIPPOPOTAMUS HEAD	Black Belgian Marble 1000
30.	SLEEPING CALF	Kingwood Sandstone 400
31.	FLEMISH GIANT	Mahogany 150
VAN NATTER, HAZEL		
32.	NIGHT UNFOLDING	Holly N.F.S.



Edward S. Shorter, Esq.  
Folly Hill  
Columbus, Georgia

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THE EVENING STAR PRIZE OF \$100.

JANDEL FURS, INC.—THE JANDEL PRIZE OF \$100.

MUTH'S—THE MUTH PRIZE OF \$25.

*No commission is charged by the Gallery for the sale of works of art.*

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